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# Selling

By the Written Word

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# Selling

## By the Written Word

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*"THE pen is the tongue of the hand;  
a silent utterer of words for the eye."*

—HENRY WARD BEECHER

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**The Dando Company**

*"Furnishing a Specialized Advertising-Selling Service to  
Manufacturers, Wholesalers, Jobbers and Retailers"*

PHILADELPHIA, PA.

1918

ARRANGED AND PRINTED BY THE DANDO COMPANY  
PHILADELPHIA, PA.

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## Retrieving a Difficult Situation

*"WE found that we had inherited a heavy overhead expense which included considerable interest on all debts and a high cost of production due to a limited distribution and small sales.*

*"Through the efforts of Mr. Stephens, the president of the company, we were able to negotiate a comparatively small loan with which to finance our operations. The terms of the loan stipulated that interest and principal must be paid at the end of one year. The result of our analysis was to determine how we should use this money.*

*"We found that the business was fairly well organized and equipped for production. Our greatest need was to increase sales. For example, our figures showed that if we should continue the business for another year, without increase in sales, our overhead expense would make us show a loss of twice the amount of the loan.*

*"In view of that condition, it seemed evident that we should concentrate our energy on distribution, and we decided to spend the entire amount on advertising and sales promotion. Such a course meant putting all of our eggs into one basket—making one big play to win or lose everything. We felt keenly the responsibility of our position. We experienced a nervous reaction at the thought of taking such a plunge.*

*"That feeling influenced us to amend our decision, or rather, to defer definite action until we had slept over it. We agreed that if each man felt the same way in the morning the decision would stand. We could see no other way out, and the die was cast.*

*"At the end of the first year we not only paid the loan, but showed a substantial profit beside."*

MR. LAMOUTTE

The Ansco Co., Binghamton, N. Y.



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## Introductory





# Introductory

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WHY, then, the world's mine oyster,  
Which I with sword will open.

—SHAKESPEARE.

IT has been said that the world owes every man a living. Apart from physical or social cataclysms that at times sweep the earth, we must all admit that the world fulfills its trust. Of the thousands of millions who people it, there are practically none who, in normal conditions of time and place, do not contrive *to live*.

The dole that keeps us fed, clothed and housed is not sufficient for the man who regards his life as an opportunity to search for, and possibly grasp, *happiness*. He knows that, in the main, happiness comes from ability to supply *wants*, and looking at the rich, portly old globe upon whose bosom he rests he sees that, while it owes him a living, it can *give* him a competence or fortune.

He sees that he can acquire this competence or fortune (the *means* to happiness) through the activity he habitually follows which men term "his business," *provided* he plans and conducts it right.

## Introductory

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So, if he is wise, he will not regard his business as a necessary evil, to be escaped from as occasion offers, but as the sword through which he will reach the oyster of fortune he demands.

Looking around him, he will see *others* who, once situated as he is, have won fortune, and possibly happiness, by realizing that their business was the tool, lever or sword through which they could achieve their desires.

In the light of this idea, his business will no longer harness *him* for eight or ten hours daily, driving him to daily constant toil; he will harness his business eight or ten hours daily, driving *it* to constant toil.

A man's business is the steed upon which he *may* ride to success. The majority of men do not appreciate the *possibilities* of the horse they ride; it jog-trots, and they are content to so go eight hours daily, leaving it at the end of the day outside, neglected and forlorn, while they seek conviviality and good cheer at the wayside inn.

If they spent the time they wasted, grooming their steed, putting it in good fettle, its jog-trot would soon develop into an easy canter, then

## Introductory

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an exhilarating gallop, that, distancing erstwhile business companions or competitors, would soon arrive at the destination where means and money and advantages abound.

A few in every line of trade and manufacture are doing just this thing. A man can make a fortune out of pins—if he sells enough of them. Business fortunes are made by selling low-profit goods in large volume or individualized service or goods at high profit.

The man whose business hinges on *himself* must break through the rut and achieve fortune by charging more than the conventional price. We see this illustrated, for example, in the physician; he gets nowhere in particular at \$1 a visit; *physical limitations prevent him reaching fortune by that route*. He must contrive in some way to make the number of visits he makes in a day yield him more money—much more.

The position of the man catering (with goods or services) to a *limited* constituency is very much the same. There is a conventional scale of prices for those goods in all probability, and, following that scale, he will never get rich because his possible field is not large enough. He must either discover (or create) new

## Introductory

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fields or (in the face of convention and custom) obtain higher prices.

This is the business problem; hard as it is, it is very seldom as hard as it looks; hard as it may look to *him*, it is very seldom as hard as it looks to the outsider—the intelligent, highly trained, specialized outsider whom we may perhaps be allowed to class as the *business specialist*—a man who studies fundamental *principles* in lieu of being steeped in conventional *methods*—a man whose strength lies in his imaginative and inventive faculties which enable him to see in any given situation far more than the average man sees. Of this more anon.

The man whose business hinges on *volume* is faced with the problem of *large* distribution at *low* cost; he keeps within the conventional price scale and wins out by distribution methods that keep profits intact or increase them as the case may be.

Uneda Biscuits, Fairy and Ivory Soaps, Sapolio, Gold Dust and others are typical of this class.

To an outsider *breaking in*, the problem looks hard, but is seldom as hard as it looks.

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### *How Advertising Quickens Business Building*

Modern business methods are hardly a century old; before then business building was a slow process; a big reputable merchandising house was the work of several generations.

Today a decade is sufficient for such houses to flourish. The *cause* stands revealed in the printing press; through it the miracle of popular education was achieved; on top of that came the modern miracle of merchandising. The man who a century ago was confined to the boundaries of his city or suburb, today sells his merchandise to a state, nation or world; the man who a century ago had to *wait* while other people made his reputation now *creates* it for himself by and through the printing press, the printed word, the selling *force* of advertising.

Is this true? Ask yourself the question in the light of American commercial history—in the light of the magazine pages spread before you—in the light of the rating books of today giving the standing and wealth of the advertisers in those magazines—in the light of the rating books of a decade ago showing *where they stood when they*

## Introductory

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*got their start*—where they were when they first realized the possibilities of the steed they were riding.

To doubt the road is to doubt the evidence of physical facts.

Today the man with the *right product*, rightly *presented* by the right *plan* to the right *class* of people, *has* the audience that one hundred million souls are capable of yielding.

Ordinarily that audience is (in his early advertising stages) far too vast for him to even *attempt* to cover; ordinarily if he can but win the trade of a fractional part of that audience his business fortune is made.

### *Mistakes of Commission*

We have said that to doubt the road is to doubt the evidence of physical facts. To this we might add that it is not the nature of the average American to doubt physical facts; his trouble is not one of omission, but of *commission*. He sees the road clearly enough and has a very healthy conception of its physical existence; his single trouble is that he *underestimates* the difficulties in his path prior to the first advertising experiment—and is *awed* by them afterwards.

## *Introductory*

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He is like a child riding the business horse. Sears, of Sears, Roebuck & Co., and Wrigley, of chewing gum fame, each set out to conquer the world with something like a ten dollar bill for capital—and succeeded. He thinks he can do likewise—and fails. He has used what they have used, the printed word. Their tool has failed him, hence it is condemned—a conclusion as illogical as it is harmful.

The abstract business horse, like its physical brother, has to be *got into condition* prior to its long gallops successward. The goal aimed at, usually, cannot be reached in one spectacular ride, but by graded stages, carefully tempered to stamina and initial financial conditions.

The average American breaking into advertising would do infinitely better if he would set out to conquer a county in lieu of a nation. That he may conquer a nation as a result of conquering a county in no sense alters the original specification.

Advertising is an elemental *force*. Like all forces, it can make or break, build up or destroy. A man in advertising can lose a fortune as readily as he can make it. There are certain men possessing a certain degree of familiarity

## *Introductory*

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with this force just as the engineer possesses familiarity with steam. These men, business specialists, have, through constant observation (their *daily* work), observed that this force, like all other forces, is subject to certain *laws*. These laws they have analyzed and classified. Their knowledge of the great force of advertising is not complete. There is much they would like to know that they do not know and much they are learning to know that they did not previously know, but they know enough (if of responsible caliber) to preserve those they serve from the evil effects of the force invoked if it is turned in the wrong direction, becoming a destroying in lieu of a creative element.

Possibly, from what has been said, you, reader, will allow the following to stand as facts:

- 1 That each line of business furnishes examples of success.
- 2 That it is possible for you to emulate and perhaps duplicate these successes.
- 3 That a business conducted right does not drive, but is driven.
- 4 That resourcefulness, knowledge and skill is required to break through the conventional ruts of price and distribution.



## *Introductory*

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- 5 That these qualities exist and can be procured and used.
- 6 That advertising is an elemental force capable of making or breaking.
- 7 That all forces of this character are both creative and destructive and should be used under skilled guidance alone.
- 8 That while such guidance does not eliminate the possibility of failure (owing to unknown factors and laws peculiar to the science and not as yet mastered) it *does* eliminate to a very large degree the possibility of failure and *does* temper failure if it comes, to a point where it is not fatal.



# Advertising Defined



# Advertising Defined

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*WORDS will not fail when the matter  
is well considered.—HORACE.*

**W**E have spoken a good deal about advertising, and possibly it is time to define what we mean by that term; in our judgment anything that assists to build up a business by the written word is advertising.

Some people consider advertising as announcements in newspapers, magazines and other periodicals. That is not our idea of it at all; a circular letter is an advertisement; so is a folder; so is a booklet; so is a personal letter, or a series of letters written personally or duplicating a "form."

Newspaper and periodical advertising is simply part of advertising in general—a special branch of the science. Remember, please, when we speak of advertising we refer to anything that assists to build up the business by the written word. Our meaning will then be quite clear. There are a few thousand newspaper and magazine advertisers in the United States

## *Advertising Defined*

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and a few *million* advertisers by other methods. The few thousand, owing to the workings of the commission system, have been given good attention in at least one important business-getting detail—assistance to *impress* the name and assistance to get the *inquiries*—the seeds from which spring sales.

You, reader, may use the mails exclusively in getting business, or as an aid in getting business. You are advertising just as the newspaper or magazine man is advertising; your *vehicle* for getting business is different, that is all. The important thing is not so much the way of getting business as the business itself.

*The right method of advertising* is an important problem in every business. Many are using newspapers when they should use magazines; many using magazines should be using trade papers. Many using trade papers should be using the mails. The advertising effort of many firms is, while successful, *unbalanced*—one type or class of advertising at the expense of another—the profits from magazines being absorbed by unprofitable trade or newspaper space or *vice versa*. Advertising at first glance seems quite a simple proposition, but, as we go into it, we

## *Advertising Defined*

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begin to see it is not nearly so simple as it looks; ultimately we realize it is really a very complex proposition requiring specialized study and training.

Possibly the big gap in advertising through which the most money drops exists between the inquiry and the sale. An advertising campaign in newspapers or magazines is started. Skilled advertising men, under the commission system, write and place the periodical advertisements, their reimbursement coming from the publishers of these newspapers and magazines who pay them (or allow them a discount) approximating 15 per cent. on the value of the space purchased.

As a great rule (and properly), these announcements are not calculated to sell direct, but to draw mail *inquiries* to the advertiser. Inquiries indicate preliminary attention and interest, and represent, in large degree, potential purchasers.

If an average advertising campaign is examined, it will be found that a great deal of money is expended in buying space and illustrations to fill space bought. This money, as we have shown, brings *the inquiry*.

## *Advertising Defined*

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The *inquiry itself* is neglected, comparatively speaking. In other words, it has been the experience of men who have analyzed average campaigns to find that letters answering inquiries are written by cheap clerks and that the printed matter enclosed with letter, and subsequent "follow-up," is incapable of its true work, *i. e.*, that of turning the inquiry *into a sale*.

The work of *selling* really starts after the inquiry is in. Inquiries represent neither orders nor cash—only potential orders and cash. Here, then, is the big gap through which money drops. The advertising agency earns its commissions when it buys the space and places the advertisements. Sometimes it is asked, in addition, to prepare the matter necessary to answer the inquiries springing from the advertisements. This, to the agency, represents an unwarranted "load" it is asked to carry. There is no remuneration for it; the incentive that *did* exist for the "placing" (the commission) does *not* exist for this. The work is not approached in the right spirit. The various technical publications circulating among advertising agencies have admitted from time to



## *Advertising Defined*

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time that the difference between the strength of the magazine announcements and the material prepared to answer inquiries from those announcements is frequently fatal to the success of an advertising campaign.

Personally speaking, we (The Dando Company) consider it no more right to ask an advertising agency to prepare the material to answer inquiries than it would be right to ask us to "place" advertisements without remuneration. Personally, we would refuse such a specification. It is to be regretted in the interests of sound advertising that many advertising agencies have not the courage to refuse when such a specification is insisted on by the advertiser.

*Unbalanced* advertising of the worst character exists when the copy bringing the inquiries is *strong* and the letters and printed literature answering those inquiries is *weak*.

It is not too much to say that the condition is not alone common, but (with a few notable exceptions) *universal*.

When you want a man to give you satisfaction, pay him for what he does and do not ask him to do anything you do not pay him for.

## *Advertising Defined*

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Probably the next greatest gap through which dollars drop is that where the advertising announcements themselves are weak.

This usually occurs in trade publications. The publishers of most trade publications pay no commissions or discounts to advertising agencies. As a consequence, they do not seek trade journal advertisers. This results in "home-made" copy. In such instances, the advertiser doesn't get results from his trade paper and doesn't know whether it is doing him good or not. Practically, it is not, and the money expenditure, whatever it is, simply represents an unnecessary *waste*—an unnecessary drag on profits.

This condition occurs in another form when the advertiser, using magazines, *does not seek inquiries*, but relies on the consumer purchasing his goods through his local dealer.

Such an advertiser, lacking knowledge of correct advertising principles, is unable to differentiate between weakness and strength and usually O. K.'s an *attention-winning* advertisement in lieu of one that brings *results*.

*In such a case, we find the business supporting the advertising and not the advertising supporting the business.*

## *Advertising Defined*

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A few exceedingly rich concerns can afford such ruinous publicity. The average business sinks beneath it into the "advertising graveyard."

A business man should know—*know*—the precise weakness and strength of the advertising he is doing, whether it is "publicity," "inquiry-bringing" or "selling" copy.

A self-styled salesman "advertising" the business, *i. e.*, talking it up, but not getting orders, would not last long. It is the business of advertising to be *profitable*; "advertising" that isn't should be dismissed.



# **The Mail Order Business**



# The Mail Order Business

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HE who overlooks a fault invites the  
commission of another.—SYRUS.

A "MAIL ORDER BUSINESS" is one that does its business exclusively by mail—one that puts the entire burden of selling on the written word.

There has been much written that is true about the mail order business, and much that is false; the subject will stand a brief study and analysis.

As a matter of fact, the mail order business is the logical product of *a large population*, just as the cream in the bowl is the product of a large quantity of milk.

We can carry the analogy on: the mail order advertiser really skims the cream in the shape of people common to any large group, *susceptible to the written word* to the point of allowing it to sell them.

The mail order advertiser is continuously *half and three-quarters selling* a large number of

## *The Mail Order Business*

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people to whom he never actually sells. Those he does sell to sustain him. He works on a large population, and this large population in turn yields him a sufficiently large number of susceptible people to be profitable.

The mail order man must reach large groups of people through large circulations. At best, there is going to be tremendous *wastage*.

Allowing for the wastage, his business is still profitable.

The man who claims that a letter or booklet is as effective as a salesman ought to be laughed at or shown the door in accordance with your temperament. He is either a fool or a knave.

To find the relative superiority of printed vs. verbal salesmen, you must convert your problem into *dollars*. Spend a thousand dollars on a salesman and another thousand dollars on advertising literature under as nearly similar conditions as possible and then tabulate results, and you will have a pretty effective answer. You will then know whether it is most profitable or most convenient to sell your product by male or mail.

Remember these general facts: Take the names and addresses of a thousand people; cir-



## *The Mail Order Business*

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cularize them thoroughly and attractively by mail; a proportion will order. Now let a good salesman call on those thousand people with the same proposition; another proportion will order. This proves that the salesman exerts one kind of force and the printed word exerts another kind of force. Many interesting experiments may be made with such a list. It can be divided into two parts, one being canvassed by a salesman and the other canvassed by mail. The results are interesting, particularly when reduced to exact cost basis. The salesman can follow the literature or the literature can follow the salesman and results compared; when through, however, one basic principle will stand out:

*A Salesman is One Force*

*The Printed Word is Another*

A salesman will sell a man the printed word could not, and, *vice versa*, the printed word will sell a man the salesman could not.

That is one thing to remember.

The general rule is this: If you have a proposition or commodity of general appeal at a "fair" price, permitting a good profit, you

## *The Mail Order Business*

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have, as a rule, a mail order proposition, provided you have *numbers* to go to, which, of course, you have in America.

If your prospective buyers are *limited* either in numbers or by territory, you cannot live on the "cream" that you would skim; your field isn't large enough and you have *not* got a mail order proposition.

# Doing Business by Mail



# Doing Business by Mail

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GET your principles right, then 'tis a mere matter of detail.—NAPOLEON.

**D**OING business by mail is an altogether different proposition. The mail order man relies exclusively on the printed word and does business with people hundreds or thousands of miles away.

The man doing business by mail uses the printed word as *an auxiliary force* to his salesmen or to his office and employs that force, as a rule, within territory his salesmen reach or within territory where "prospects" can reach him.

Take a sales agent, for instance, whose contract for the sale of automobiles restricts him to New York City. He will realize he cannot sell an automobile by mail in that center; that his results are to come from personal interviews by the "prospect" at his sales rooms or by his salesmen at the "prospect's" home.

*The fact that sales are made in person often blinds business firms to the importance of advertising matter as auxiliary aids to those sales.*

## *Doing Business by Mail*

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The mail can be employed most profitably and most advantageously to get "leads" for the salesmen. It can be employed most profitably and most advantageously to "half or three-quarters sell" the prospects the salesman is after, and in many cases to *wholly sell them* precisely as in mail order work.

When a mail campaign supplements the male then, remember, *two* forces are at work—an extra cylinder has been added to the business engine—an additional source of power has been developed.

A salesman can sell goods unaided by the printed word.

The printed word can sell goods unaided by salesmen.

Both of those propositions have been so thoroughly proven in the commercial history of America that it would be idle for us to prove them further.

The ideal combination, therefore, in restricted territory is salesmen and the printed word working in combination.

That combination gets about all the juice out of the fruit it is possible to get; where the field is so relatively narrow that *intensive* work

## *Doing Business by Mail*

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is called for, this combination produces a big crop from small acreage.

The salesman is helped by the printed word.

The printed word is helped by the salesman.

By intelligent use of the mails, combined with a correct routing system, inquiries can be procured in specified sections so that the salesman with little waste of time, effort or money passes almost from door to door. We have, for instance, obtained over fifty inquiries from people all renting offices *in one office building*; imagine the conservation of time and effort!

By intelligent use of the mails and the printed word it is possible to keep an intelligent and alert *office force* busy from morning to night selling *callers*!

By intelligent use of the mails and the printed word, it is possible to keep an intelligent and alert office force *calling* on people requesting interviews *at their homes*!

And, as all good salesmen know, such visits and such requests for visits are tantamount *to sales*.

Many firms argue that because a salesman is on commission it is up to him to effect sales without aid from the office. This may easily

## *Doing Business by Mail*

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be a short-sighted viewpoint. A certain volume of sales is required to defray overhead. If that volume is not attained, the firm loses. Doing business by mail by conserving the time and effort of salesmen brings about, naturally and automatically, a largely increased business as beneficial and as profitable to the firm as it is beneficial and *inspiring* to the salesmen.

Good sales literature will make *poor* salesmen "closers."

It gives *good* salesmen an opportunity to close a much larger proportion of prospects because their entire energies may be devoted toward final *action*, in lieu of having to bring the "prospect" through the preliminary stages of attention, interest and desire, as is the case where they are unsupported by auxiliary literature.

Finally, good sales literature brings people past a thousand competing offices and stores into your office or store. There interest and persuasion resigns to personality and human skill and the sale is closed if it is possible to close it.

Remember—you can sell without the printed word through salesmen.



## *Doing Business by Mail*

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And—you can sell through salesmen without the printed word.

Each are separate and distinct forces. The logical course, in restricted territory, where a high percentage of results must be secured from a narrow field, is to combine *both forces*.

Otherwise you lose to the extent of what each could give you alone, *and to the extent of what each can give you with the aid and co-operation of the other*. We have proved that the last factor is greater than the first; that the combination is more than *doubly* productive.



**Versatility as a  
Business-Winning Force**



# Versatility as a Business-Winning Force

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*As thou directest the power, harm or advantage will follow, and the torrent that swept the valley may be led to turn a mill.*—TUPPER.

THERE are any amount of men in business making a *little* success who could make a *big* success if they appreciated the value of versatility in expressing its ideals and aims.

The eight notes of the musical scale *express* music; a relatively few pigments *express* art; the stupendous keyboard of the English language, comprising nearly five hundred thousand terms, is at hand to *express* business.

As a matter of fact, the majority of men are playing on an exceedingly small section of a section of the verbal keyboard. It has been computed that the vocabulary of the average man is limited to some five hundred words!

Vocabulary is the key to *expression* and expression contracts or expands in exact proportion to the skill exercised in striking expression notes and chords.

## *A Business-Winning Force*

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As a matter of fact, no man, be his talent what it may, can ever express all that can be expressed in relation to a business, be that business what it may.

The eight notes of music *express* music to us. Beethoven was a wonderful musician; did he express music to us? In part he did in his "Fidelia," nine symphonies, etc.; but, with all his art, skill and versatility, he did *not* express Haydn's "Creation" or "Messiah"; nor did Haydn express Mozart's "Magic Flute" or "Requiem"; nor Mozart express Wagner's "Lohengrin" and "Parsifal."

Tennyson, master of words, wrote "In Memoriam," but had not Goethe lived the world would have lost the "Sorrows of Werther" and "Faust."

Expression makes or breaks us. The diamond expresses its beauty by glowing rays of light and is treasured through it. Music *expresses* its soul through notes of sweetness, grandeur or sorrow; poetry expresses itself through the magic of words which take us into fairyland and heavenland. Yet, in the world of gems the sapphire, pearl, opal or ruby challenge successfully the cold beauty of the diamond.

## *A Business-Winning Force*

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Nature, which differentiates every flower, leaf, tree and pebble, never intended that one man or thing could express all things. One man, however talented, can never express a tithe of the expression possible to *any* business.

Yet a business grows *through* expression.

Appreciates through expression.

A versatile man expressing *to the limits of his versatility* the aims and ideals of a business is a valuable asset to that business. He stands to it like Beethoven stood to the eight musical notes; yet his talent is not exhaustless. It is in fact relatively limited, great though it may be. To obtain adequate, many-sided expression, he must have around him, or draw to him, the Handels, Mozarts, Wagners and Rossinis of the advertising world. To get the finest measure of results, he must supplement his talent with other talent.

The bigger the man the greater his understanding, the more he grasps this vital truth. Carnegie said, "When I die place on my tombstone this epitaph: 'Here lies a man who kept around him men cleverer than himself.' " To express the true sense of this, Mr. Carnegie should have added, "in some things."

## *A Business-Winning Force*

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Multiply your business cylinders as rapidly as time or occasion permits and thus gain more power, more smoothness, *more speed*.

A firm retains an advertising manager—perhaps a veritable Beethoven in the advertising field. If that firm is wise, it will not handicap him by an utterly wrong idea as to his abilities and capabilities. The bigger the man the better he will know that he can express only *one side* of the many-sided advertising possibilities inherent in the business, and the broader and brainier he is the more he will want to bring that precious jewel *versatility* to the business by finding, discovering and engaging fresh talent to supplement his talent.

The right kind of advertising manager, as time and occasion serves, will, like Carnegie, seek to surround himself with men as clever as himself. Using alike diamonds, pearls, rubies, sapphires and opals for contrast, beauty, *versatility*, he will be following *a law of nature* which has decreed that there will be no one master, but countless *masters* of the art of selling by the written word, as there is no one master, but countless *masters*, in the arts of music, painting, drama, poetry, sculpture and literature.



# **The Dando Company**



# The Dando Company

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WE can be more clever than one, but not more clever than all.—LA ROCHEFOUCAULD.

THE DANDO COMPANY assists business firms in the sale of their goods or services, concentrating exclusively on THE WRITTEN WORD.

The definition is simple enough, but beneath it are thousands of complex situations and problems.

If you *print* and *circulate* anything to help you get business, you can in all probability use our services with profit to yourself.

That, again, sounds relatively simple; in reality just such a condition introduces us to a highly complex situation—simple enough if the business we approach was intended to *stand still*, but complex in the fact that we make it *march forward*.

In other words, we are used to make a business *grow*—as rapidly and as profitably as it is humanly possible to make it grow consistent with its best interests.

Our primary problem is to make the business our customer owns *successful*—as successful as it *should be*.

## *The Dando Company*

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If it is true that ninety-five per cent. of all business enterprises fail, it will be seen that our problem is not nearly so simple as it looks; it is, in fact, extraordinarily difficult, calling for and demanding the services not alone of clever, brainy men, but of men who have *specialized* on business problems *constantly*—hour by hour, day by day, year by year.

Men of that caliber and type are not easy to obtain and are costly to retain, but that is the type of men who comprise our staff.

We are under no illusions as to the difficulties that confront us when we approach each business task. We *pay*, and pay *well*, for the most skilled service procurable in the difficult science of business analysis, plan, presentation and design. Our ultimate is the crystallization of printed words *that sell*. These things preface that ultimate to the same essential degree as the boiler and fuel preface the driving power of steam.

In most businesses the manufacturing or producing end receives a great deal more attention than the distributing and selling end.

In most businesses the selling end is *neglected*—not consciously perhaps, but ignorantly. To

## *The Dando Company*

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slightly paraphrase an old Arab proverb, "Men know not, and know not they know not."

A great many businesses *sustain the advertising*. If the advertising was right, the advertising should sustain those businesses.

A great many businesses are being *poorly* sustained by advertising that, rightly directed, should sustain them *handsomely*.

A great many businesses are finding that advertising which in the past was productive is not now as productive as it was; the business-winning factor is *retrograding*.

Something is wrong in all these cases; something may be *seriously* wrong.

A business is simply *expressing* itself to the outside public just as a musician, through harmony, expresses music.

If *presentation* notes or chords are not right, a wrong *impression* is created. This impression, good, bad or indifferent, as the case may be, unerringly reflects itself in *sales*.

Sales, profits, dividends are high or low as expression and impression rank high or low.

Very often something is known to be wrong, but the firm cannot find out what it is, and the public it goes to, even if asked (assuming

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straightforwardness could be counted upon, which is not the case when it comes to frank criticism), is not sufficiently skillful to tell.

Most impressions are arrived at *subconsciously*. The average man, if asked to explain, cannot tell *why* he was impressed favorably or otherwise with a certain thing or a certain presentation. He can tell in part, but not in whole. He can give an *angle* of his mind, but cannot mirror it in its *entirety* as regards what you have. He lacks the faculty first and the skill second necessary to crystallize figments of thought into *words*, written or spoken.

*If* you could see your business exactly and precisely as the vast majority of those you reach see it, you would in all probability, with this mirrored reflection before you, see many things that could be advantageously changed, altered, modified, strengthened or eliminated.

It takes a man who has habitually done this sort of thing for years and years to do that for you.

*Oh, wad some power the giftie gie us  
To see oursel's as ithers see us!  
It wad frae monie a blunder free us,  
And foolish notion.*

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Such a man is on the staff of The Dando Company, and firms *wishing to see their business presentation as their public see it* can consummate their wish by paying the fee necessary for "analysis and plan."





# Analysis and Plan



# Analysis and Plan

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GAIN at the expense of reputation  
is manifest loss.—PUBLIUS SYRUS.

THE service of this "Analysis and Plan" Department does not end, however, with a mere *reflection* of your business. That is but one valuable factor of the service.

Having shown you *what the public sees*, our specialist shows you *why* the public impression from what it sees is good, or bad, or indifferent. He tells you what you ought to retain as strong, what you ought to throw out as bad, and what you ought to *strengthen* as indifferent.

In other words, the service is not merely passive, but strongly helpful and constructive. The conclusions arrived at are enunciated in such logical, demonstrative fashion that *you* understand why and how they were arrived at and can intelligently judge as to their truth or otherwise.

This is not all, however. So far the presentation you have made by the written word—good, bad or indifferent as it may be—has been mirrored. *Selling plans back of presentation are*

## *Analysis and Plan*

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*next examined* and their worth or worthlessness decided on, the conclusions reached being carefully explained so that *you* may judge whether they are right or whether they are wrong.

The next step (as considered necessary and advisable) is submission of *new* ideas, methods and selling plans for the betterment of the business under consideration, these plans being kept within the means at hand necessary to carry them out; in other words, they are *practical*, not idealistic.

It frequently devolves upon our specialist, under this service, to base his analysis and plan upon a business *to be* launched in lieu of one *already* launched; in which case, of course, he has neither current plan or presentation to analyze and comment upon, but has, in lieu thereof, the highly constructive work of formulating plans from the ground up, and indicating in broad terms *the trend and policy of presentation*.

Under such circumstances, it will be seen that this analysis and plan service gives, in effect, *insurance* against expensive errors that might otherwise be committed either through omission or commission.

## *Analysis and Plan*

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The Dando Company, in approaching a business, potential or existent, with the idea of building it up, finds it of great advantage to consider it as a new and highly individualized problem and *strongly recommends* that the firm procure a written report, as above indicated, through our specialist, in the form of a special "analysis and plan."

The charge made for this report necessarily varies because the cost varies, but in any case the fee is modest.

We trust we may be permitted to emphasize, with all the earnestness of which we are capable, the advisability of procuring this report; it clarifies the business situation, tells us and our client just where we are at, and enables each to move with certitude.

In making it, our specialist does not assume you are all wrong, though in his experience he finds the great majority are wrong in some manner or degree. His province is to be earnest, sincere, truthful, straining no points, twisting no meanings, looking for and recognizing good and looking for and recognizing bad. The governing idea is not a professional review for a professional fee, but an outside viewpoint

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through a skilled *interpreter* calculated to give you *the net*.

In his constructive capacity, our specialist gives you the benefit of the experience of years, gained in a "planning" and "idea" atmosphere such as but few men have access to. The resultant naturally redounds to the benefit of our client and ourselves.

The fee paid for the report obligates you in no sense to carry the matter further with us unless desired. It is paid for a specific thing which is individual to itself and self-sustaining to us. We naturally hope by the demonstration of helpfulness and skill the report will disclose to establish permanent business relations through it; that we aim at, leaving the decision to you.

The report is presented to you in type-written form on special analysis and plan blanks and *is not finished till you say so*. By that we mean you have the right, after preliminary report is in, to ask such questions as you desire and to have any feature of the report amplified or detailed to your satisfaction.

Advertising managers use these reports to stimulate their firms to bigger and better selling

## *Analysis and Plan*

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methods. They are frequently procured by heads of responsible corporations when it is desired to have the directorate sanction new or more active selling tactics. Proprietors use them to discover causes that retard or handicap business, or to find wider, better markets. We ourselves use them as a fundamental guide in the conduct of a business presentation we expect to make successful through *the written word*.

Those interested in a further discussion of this subject are invited to send for book, "Analysis and Plan as a Constructive Business Force."

### *Presentation*

Presentation logically springs from and hinges on plan and analysis. The plan may designate a certain audience of buyers and embrace principles through and by which their trade is to be diverted, coaxed, won or created. When in possession of the plan, we have a definite, concrete business policy approved by us and approved by our principals, in writing, for direction, reference and guidance. Our copywriter works to and from it, our designer originates ideas to harmonize with it—everything moves forward from the original impulse and idea to

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the finished form and business conception. *We all start right.*

When the plan is in and approved, the preparation of "copy" (the written word) begins. The task of the plan and analysis was to originate practical *selling* plans, ideas and methods. The task of the copy is also *to sell*.

Selling by and through the written word demands many of the qualities that inhere in the *writer*; it also demands many of the qualities that inhere in the salesman. Withal, the art of selling by the written word is very seldom present in either the writer or the salesman. The man successful at this class of work is *a distinct and individual type* evolved from business needs—a business man with a literary training—a literary man with a business training. His standards of success do not lie in unusual situations or climaxes, but in *sales*.

His work is not *primarily* measured by his power to arouse attention or to compel interest, although these things are an important part of his work; his work is measured by *results*; results he must get, and results he does get; the sum of these results makes his sales reputation as an effective writer of the written word.



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Seeing that good business *literature* (the term is used advisedly) calls for the arts of the writer and the arts of the salesman, we name the men who possess the faculty of selling through the written word "writer-salesmen"—a compound word which we think expresses his peculiar faculty or genius.

The true writer-salesman has *evolved* to meet twentieth century business needs and conditions. A product, as he is, of the last half century, his type is relatively rare. There are not many such men in America. Of the relatively few there are, the great majority are selling their peculiar genius to themselves. In other words, their talent is employed building up their own business as Sears, of Sears, Roebuck & Co., built up that great concern.

The chief of copy staff of The Dando Company has been classed by high authority as "*one of the three men in America who are absolute masters of the persuasive art.*"

If this opinion is correct, and we believe it is, it will be perceived that, by a process of elimination within elimination, we aimed high and *got* the best man procurable.

The formula for good copy reads easily.

## *Analysis and Plan*

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You simply get attention, arouse interest, create desire and stimulate to action.

Beneath that formula, however, lie all the complex elements of the writer-salesman's art, science or genius or whatever else you like to call it.

From our own personal observation of writer-salesmen, we strongly incline to the belief that what they have is *a natural faculty*. Such a man can give you his *methods*, but he cannot tell you how he gets his results. It is true, you can trace the *principles* of his workmanship in all the work he does, but his success seems to lie in his spiritual interpretation of those principles to the work in hand. He handles a subject differently to most people. His way seems a strange way, but it is undoubtedly *a resultful way*.

The letters of Sears, of Sears, Roebuck & Co., were pronounced by all the "experts" to violate about every law of rhetorical and literary efficiency, yet commercial history tells us these letters brought magnificent results; there was something *in the man* that sold and sold heavily from everything he wrote.

We think one almost indispensable quality in the writer-salesman is an *imagination* that

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conjures up a composite buyer, and, *seeing* him, writes *at* him, carrying him forward to the sales point by degrees as his *expression* indicates certain ground leading toward the objective has been won and can be left behind with confidence.

Such a man, winning one man, convinces a profitable proportion of others in his *silent* audience.

A logical mind is certainly another quality or attribute of the writer-salesman—the type of mind that demands proof itself and gives it to others; the type of mind that backs a claim with a fact and convinces by a process of *evidence*.

Those interested in a further discussion of this subject are invited to send for the book written by our chief of copy staff, entitled, “The Selling Force and the Selling Farce.” It sheds an illuminating light on the good, bad and indifferent phases of *the selling word*.

A brief review of *the tools* used to get results by the average business firm may now be in place.

### *The Catalogue*

*The New Standard Dictionary* defines “catalogue” as, “A *list* or enumeration of names of

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things . . . sometimes with explanatory additions."

The definition can hardly be classed as wrong. It would appeal to us as correct. The average catalogue *is* "a list" carrying "*sometimes*" explanatory (more or less) additions.

As a great rule, the average catalogue possesses within itself *no element of salesmanship*. It lists things to people who know and buy them. It is distributing goods to people who *want* to buy. It has no creative or stimulative value whatsoever.

The Dando Company treatment of the average catalogue would increase its productivity, measured by orders, at least *one hundred per cent*. That may sound to you like an overstatement. To us it is conservative understatement.

We submit in all patience that a document like a catalogue, circulating among the very heart of a house's trade, ought to carry stimulating sales appeal. Manufacturers evidently differ from us in this conclusion. Why, we do not know. No one has ever told us why a business catalogue should be dry and uninteresting—a mere "list."

A catalogue usually is a very expensive thing to compile and mail. By reason of that, it

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ought to be made a *resultful* thing—a very much more resultful thing than it is. Catalogues, by their very nature—by their intensely concentrated circulation among known buyers—naturally bring some results, and, in some cases at least, quite adequate results. With very few exceptions, however, it may be safely said that nine out of ten should bring very much greater results than they do.

Bringing catalogues up *to par*—making them *sell well*—is demonstrative work The Dando Company earnestly desires.

### *The Booklet*

Most booklets are written backward. The amateur writer brings the thing interesting to him forward (his business) at the outset. He forgets that his business is not nearly so interesting to the reader. As a result, an appalling proportion of booklets *are never read*.

Booklets that are not read cannot get business.

The writer-salesman, as a great rule, promptly brings the *idea* to the foreground and places the business in the background. He first sells the reader the *idea*, then, when desire

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for possession is roused, offers the thing necessary to satisfy the desire—the product of the business.

One of the most successful booklets ever written by our chief of staff—a booklet that founded a great life insurance company—talked about the *principles* of life insurance, page after page, with absolutely no mention of the company *selling* life insurance till the last page.

The final page *climaxed* all that had gone before. A desire had been aroused, and the contract of the company was tersely offered to satisfy it. That booklet worked through the stages of attention, interest, desire, action, *right as results*, the conclusive test, proved.

It's a mighty good thing if you want to sell a spade to interest your man in gardening; he will buy the spade as a matter of course; there will be no necessity to *sell it* to him.

### *Distribution of Booklets*

The average booklet is printed and mailed to a selected list of "prospects." If ten thousand are thus mailed, an audience of approximately ten thousand people is assumed. As a matter of fact, the real audience may be nearer one

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hundred than ten thousand. People will *dodge* what you throw at them, but *catch* what they ask you to throw.

The average booklet should not be mailed unless requested. The man who *requests* a booklet will *anticipate* it, and his perusal of it may be counted upon, provided it has been written with skill and tact. The man who has not requested a booklet and finds it forced on him attaches no value to it and throws it away.

The system of lavishing money on booklets *to get them read* is all wrong. The basic mistake starts in distribution and is perpetuated in "copy." Booklets distributed right and written right will be read; money spent to get them *preserved* after reading is well spent.

The system of The Dando Company provides for the intelligent distribution of booklets to a picked audience under conditions where it is certain they will be read, and, in a large number of instances, carefully preserved.

### *Letters*

Letters comprise what we term "Inquiry-Bringers," "Answering or Sales letters" and "Follow-Up" letters.

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“Inquiry-bringing” letters act the same as advertisements in newspapers or magazines. That is, they bring in inquiries about the goods offered *or for the booklet selling those goods*. The “Inquiry-Bringer” puts the reader at “attention.” He *requests* the booklet. An important psychological principle is involved in this “attention request.” All other things being equal, it insures *a reading*. A *selling* booklet given a reading will do the rest.

On some valuable lists, we may advise as many as six “inquiry-bringers” mailed some ten days apart. It would look easier to send the booklet and be done with it; but we are not concerned with mailing a booklet to a man in *the hope* that he will read it; *we want the man to ask us to mail him a booklet he intends to read*.

What we are working for is the *request* of the man, not a name to mail a booklet to.

An “Inquiry-Bringer” is merely an advertisement in letter form, fulfilling the function of an advertisement in newspaper or magazine form. As we have already explained, there are good and bad advertisements. There are also good and bad “Inquiry-Bringers.” The men we retain are masters in the very important art



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of bringing in *the inquiries*—the seed from which spring *sales*.

### *“Answering” or “Selling” Letters*

An “Answering” or “Selling” letter is the letter that goes forward to the inquirer and is usually accompanied by the catalogue or booklet. It may seek to heighten interest in the booklet or catalogue (a perusal of which it is felt will insure a reasonable probability of a sale) or it may itself seek to sell the inquirer there and then. The particular form it will assume is a matter of judgment, based on individual conditions and guided largely by the conditions affecting the business we are pushing.

If booklet and letter arrive at the psychological moment, the opportunity for an immediate *sale* is strong, and under such conditions the letter will work for it. The precise form this exceedingly important letter takes is left to the wide discretion of our specialist. He is out for results and will “close” if possible. On the other hand, he is watchful against *premature sales effort*—a serious fault in most business literature.

The problem will be correctly diagnosed and

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handled at the right time; of that our client may feel certain.

### *The "Follow-Up"*

The "Follow-Up" goes to the obdurate—those who have resisted the first sales blow; it may also go to people it is desired to "ripen" for personal salesmen. The length and strength of the "follow-up" varies in accordance with the proposition, the profit on the proposition and certain data and experiences concerning it that are usually known in a general way at least to those who follow selling transactions by the written word. As a great rule, given a sufficiently large list of names to exploit, it is impossible to overdo the "follow-up" for reasons we will presently give. The great fault with most businesses is that *they are under-advertised*. It is a truism that "one can never get too much of a good thing." It is particularly true of *good* advertising. When you connect with a man bringing you results, *keep him busy. Mine while in pay ore.*

# Advertising Principles



# Advertising Principles

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*ALL that is human must retrograde  
if it do not advance.—GIBBON.*

**A**DIGRESSION will now probably be of service and value. We will come back later and complete the circle of “advertising tools.”

Pascal it was that said: “Nature imitates herself. A grain thrown into good ground brings forth fruit; a principle thrown into a good mind brings forth fruit. Everything is created and conducted by the same Master; the root, the branch, the fruits—the principles, the consequences.” And it was Wordsworth who said: “Come forth into the light of things; let Nature be your teacher.”

To say Nature teaches us the principles of advertising may seem strange, yet she does—true principles. Observe that Nature shatters a rock with a blow, or wears its obdurate surface away by silent attrition. Observe that she produces wheat from wheat seed, and the resultant crop is poor or good in proportion to protection and attention and cultivation. Keeping these few facts in mind and holding to

## *Advertising Principles*

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their truth, we will soon perceive that some advertisers sow with wrong seed; some sow, but do not cultivate; some sow and cultivate, but do not protect.

Sowing with wrong seed in one form is seen in going after the wrong type of people, as when a speculative promoter seeks to finance his enterprise among bond buyers.

Sowing with poor seed is seen in one of its manifestations when poor, trifling, purile business literature is used in an endeavor to land satisfactory orders; it isn't *in* that kind of seed to deliver the expected results.

Neglect in attention is shown by an unsystematized "follow-up" and neglect in cultivation is shown when the "follow-up" itself is too poor to till the planted soil.

Neglect in *protection* is seen when the manufacturer or merchant, having planted the seed and cultivated the crop, neglects to put a fence around it that would keep competitive houses *out*—by a long cumulative follow-up.

### *The Blow in Advertising*

There are men and methods in advertising that get results at a single stroke by the brute

## *Advertising Principles*

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weight and sledge hammer force of money. Thomas W. Lawson is master of that art. When financing his numerous deals in the past, he *telegraphed page advertisements* to hundreds of newspapers overnight, spread his message before millions of people under conditions where it could not be overlooked, limited the time for the opportunity or otherwise that he gave and conditioned *instant action* to come in—or stay out.

The enormous catalogue of Sears, Roebuck & Co., with its attractive description of goods, is a “blow” in advertising. Other instances will readily occur to the reader. As a rule, the average advertiser cannot afford to aim for results in this fashion overnight. He cannot *shatter* the rock of indifference to get the gold.

The average advertiser should be satisfied to follow the natural processes of growth and cultivation.

If, in doing so, he will follow sane and conservative counsel and be satisfied with making haste slowly he will win enduringly:

“First the blade, then the ear, then the full grain in the ear.”

## *Advertising Principles*

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As no man has ever expressed music with a single harmony or melody, so no man can ever express a business with a single advertising effort. He can, of course, express it in part. The crop comes through constant effort; so, relatively, does success in advertising—with *constant* effort. Advertising should grow and expand as the business grows and expands; its possibilities, in any line of business, are limited alone by the possibilities of that business. As the business evolves, so should the advertising; or, reversing matters, as the advertising evolves, so should the business, because it frequently happens that advertising molds a business in lieu of the business molding the advertising. The relationship of good business and good advertising is so close as to be comparable only with the influence the sexes have over each other.

The small advertiser should take a small plot of advertising ground and *cultivate it intensively*; if he takes too much ground, his will be a partly neglected farm, because he will lack the labor (capital) necessary to cultivate it. As the small farm is successful, he can, from its profits, increase his labor (capital) roll, and



## *Advertising Principles*

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go by degrees into larger farming areas till he may eventually blossom out from a local to a county, or a state, or a national advertiser.

The feat, however, is not done with *a* letter, *an* advertisement, *a* folder or *a* booklet. The man saying that he will "put you on the map" with a single effort of his "marvelous" brain will be the better off for being shown that all men are not fools; show him the door.

*A* letter, *an* advertisement, *a* folder or *a* booklet will, skillfully written, demonstrate exceedingly gratifying results. A carpenter, however, does not attempt to build a house with a saw; he has an *array* of tools, and these increase and multiply as his house grows in architectual complexity and design.

As "eternal vigilance is the price of liberty" so eternal versatility is the price of advertising success. The National Cash Register people today are not doing business with the advertising material they started with, and, a few years hence, will not be doing business with the advertising material they have now.

*Constant*, not *spasmodic*, effort is the price of achievement. The farmer tills his acres season after season, year after year. He does not sit

## *Advertising Principles*

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down after the preliminary effort of planting one crop and expect it to reproduce itself in perpetuity.

### *The House Organ*

The monthly house organ (by house organ we mean a little magazine issued by the house for the purpose of holding and building business) is, in view of what we have stated, one of the finest of business-building tools. It must be issued constantly, therefore its effort is constant. It must be issued constantly and *differently*, therefore it must of necessity be *versatile*. Issued constantly and differently, it *compounds* goodwill as interest compounds money, and is found doing giant advertising work in what is relatively a short period of time.

Under certain conditions, the house organ can give a class of publicity that literally nothing else can duplicate. There are many examples of firms making almost identically the same kind of goods as to price and quality, all calling on a common field for support, and all presenting, so far as the buyer can judge, about equal claims for support, *judged by the standard of the goods*.

## *Advertising Principles*

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In such a case, a capably edited house organ injects another factor—that of *goodwill*. The buyer is predisposed toward *the house*—not by the goods, but by the heart, brain or intellect. We often hear the expression, “I have an *affection* for such an author, book or magazine.” It is true. All other things being equal, people will buy from a house that they like, and, through a house organ, skillfully edited, that liking can be aroused to a degree that will puzzle and perplex competitors.

A house organ injects into a competitive business situation something that was not there previously, and that runs like a subtle under-current to the house owning it.

It is naturally assumed and granted that a *good* house organ is referred to—one reflecting editorial skill, psychology and business knowledge put in such form that it will *help* the other man.

The editorial policy is dependent to such a great extent on individual and peculiar circumstances that it can hardly be discussed here; but here, as in all business literature, effectiveness is gained by selling *the idea* upon which the business is based, and, subsequently, offering the

## *Advertising Principles*

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product manufactured to fill the need created. Lots of men land big business for their houses at their clubs and through social channels, but they do not do it by shouting the name and price of their wares in the club room. Good advertising is just as subtle a thing as good business.

Of *The Houghton Line* (a house organ with a very wide circulation), the company, in a recent booklet, stated:

"We talked the matter over and decided that commencing with volume 2 (the seventh number) we would issue *The Line* upon strictly magazine policies.

"That is to say, the reading matter was to be reading matter only, and there was to be no reference to our goods in those columns, but we were to depend solely upon the advertising pages for advertising results.

"In nine years *The Line* is credited with having earned over half a million dollars in profits.

"It has reduced the cost of obtaining inquiries through advertising ninety per cent.

"It has reduced the cost of general publicity fifty per cent.

## *Advertising Principles*

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"It has reduced the cost of obtaining the first order ninety-five per cent.

"It has quadrupled the sales.

"It has quadrupled the borrowing capacity and created increased confidence in the company on the part of banks.

"It has tripled the capital stock.

"It has created an unsolicited demand for company stock equal to many times its total capitalization."

Remember that two of the greatest jewels in the advertising crown are continuity and versatility, and remember that they automatically inhere in and spontaneously spring from the house organ.

If you can afford the outlay necessary, by all means publish a house organ; without it you never reach your full measure of efficiency.

Permit us to say once again: We refer to a *good* house organ.\*

\* The Dando Company publish a house organ, *Knowledge*, and one issue of it is devoted entirely to "The House Organ." Special copies of this issue have been provided, and those interested in a detailed discussion of the "How and Why of House Organs," their possibilities and accomplishments, are invited to send for a copy of this special number.



## Periodical Advertising





# Periodical Advertising

## Newspapers, Magazines, Technical Journals, etc.

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JUDGING is *balancing an account, and determining on which side the odds lie.*—LOCKE.

**I**N periodical advertising, we have two kinds of advertising to consider, *i. e.*, “display” and “classified,” these being the technical terms adopted by publishers.

From the advertisers’ side, we have to consider whether the “copy” is written and designed to:

- (1) Draw inquiries.
- (2) Effect sales.
- (3) Give general publicity.

In display advertising, the publisher sells you a certain amount of his space in which you insert your printed word. If you aim at sales, they will climb in proportion to the *strength* of that printed word.

We say “strength” with a lively appreciation of the full meaning of that term. Strength, almost invariably, comparing like things to like, accumulates *with size*.

It is of no use trying to force a thousand

## *Periodical Advertising*

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horse power charge of gasoline into a ten-horse-power cylinder. The medium simply isn't adapted to the work and fails to do it.

When you seek to sell direct from the advertisement, remember that the announcement has to pass through the stages of attention, interest, desire and action. You cannot bring about all these phases in an inch of space no more than five-hundred-foot steamers can be built in two-hundred-foot drydocks or shipyards.

In advertising, almost invariably (and we speak of all kinds of advertising), strength comes with *length*. Space must be available or the selling machine will not work to rated power.

Possibly one great mistake of advertisers is in trying to *sell direct* from inadequate newspaper, magazine or trade journal space.

When *sales space* cannot be taken, the proper procedure is to use the limited space in the periodical to draw the *inquiry*, using the *booklet* that answers the inquiry to effect the sale.

A good "follow-up" should, of course, back the booklet.

## Periodical Advertising

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*"Authors must not, like Chinese soldiers, expect to win victories by turning somersets in the air."*

—LONGFELLOW.

Possibly the next error in advertising springs from copy that aims to *sell*, but only gets *attention*.

The attention of a man (or woman) must be gained, of course; but copy lacking the elements of interest, desire and action is deficient and will not make sales.

Pretty pictures draw *attention*, help sales, but do not make them.

Typographical effects draw *attention*, help sales, but do not make them. *Attention* is one side of the four-sided selling structure. An advertisement without the support, in proper position, of the other three elements cannot even *stand* by itself. It falls down.

The majority of advertisements *designed to sell* are strong in attention value, but weak or quite deficient in interest, desire and action value.

### *"Inquiry" Advertising*

An advertisement *designed* to draw the inquiry should have attention and interest value, but can dispense with desire and sales value

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because those two factors are embodied, or should be embodied, in the *lengthy* booklet the inquirer will receive when he answers the *short* advertisement.

Chiefly, the advertiser buys circulation. If circulation is the sole criterion (which it is not as often as it is), space at \$9 a line may be cheap, and other space at 20 cents per line may be relatively dear.

The publisher producing circulation on an enormous scale can, like any other merchant, afford to sell his commodity cheaper, and, on a basis of circulation and price, he does.

It costs money to place a selling advertisement in a good publication with a big circulation—from \$800 to \$6,000 a page *per issue*. If, say, \$6,000 is spent, and the copy does not “hit” the audience, a big loss is incurred.

The better way is to utilize small expensive space to draw the inquiries, converting those inquiries into sales by the material sent in answer—the written word.

### *“Selling” Advertising*

A good advertisement, with sufficient space to sell (usually a page) and designed to sell,

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*ought to sell.* It ought not to “build goodwill” or “give prestige”; it *ought to sell.*

A good advertisement designed to draw inquiries ought to draw the inquiries. Both kinds of advertisements, as a secondary or by-product, may also build goodwill or give prestige, but they should do the primary thing required of them and which they were designed for, *i. e.*, make sales or bring inquiries.

Your advertising agent should know and tell you the class or type of advertisement he is turning out and inserting for you. Find out what that is. Then see that you get what he should have delivered. Do not be misled by the “goodwill” or “prestige” theory unless you are deliberately running that kind of advertisement.

### *“Goodwill” Advertising*

A “goodwill” advertisement falls under the head of “general advertising.” It is not designed to make immediate sales. Its selling force comes from continuous *reiteration*, like “Uneda Biscuit.”

As a great rule, reiterative advertising is not for the small advertiser. It would break him. By the time he got reputation he would be

## Periodical Advertising

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minus his bank account and heading for the bankruptcy court or a receivership.

*The small advertiser should beware of following or imitating the methods of the "general" or capitalistic advertiser. Those methods will break him, and he has no business using them unless backed by a bank.*

Small advertisers are guilty of this ruinous act. The man promoting a company, for instance, sees a great Wall Street house market a fifty million dollar issue of bonds in a week, using the conventional bond house four-page circular.

He gets out a similar prospectus. He, of course, fails. The four-page conventional thing termed the circular didn't sell the securities of the bond house. *The reputation of the bond house did.* The promoter lacks this reputation. His prospectus, naturally, lacked selling elements; naturally he failed. It's all very simple when you know and reason in the light of your knowledge. Advertising isn't half so simple as it looks.

Reiterative advertising isn't necessary. If the space necessary to the reiterative idea is available, it can be utilized for *messages that sell.*

## *Periodical Advertising*

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These messages will give you, as a by-product, "general publicity" and "goodwill" advertising.

When you go into periodical advertising, mind what you are doing. Mistakes are *expensive*.

### *"Classified" Advertising*

In "display" advertising, *the space seeks the reader*. In classified advertising, the reader seeks the space. In other words, men with a *want* pick up the paper running a heading satisfying that want and *look* under that heading for what they desire.

The great Sunday newspapers carry "classified" advertising and so do many magazines. As a rule, the "classified" rate is extraordinarily low and offers, in proportion to circulation and the rate for display, an advertising bargain.

Before advertising, consider if your proposition will not fit the "classified" columns. If it will, you can do a great deal of remunerative advertising at a relatively low price. Lots of men are building up fine businesses through the "classified."

In "classified," the plan to follow is to work for the *inquiry* and *sell* from what you send after the inquiry is received.

## *Periodical Advertising*

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Advertising is costly and is perilous in the fact that a number of trials may have to be made before you hit readers of a publication just right. A good deal of money may be swept away before this is accomplished. Advertising is a weapon that cuts both ways—a thing that can break as well as make. Proceed with caution.

The copy that succeeds in one publication may not succeed in another. It should not. Publications have distinct individualities. They create highly individualized followings. An advertisement may pull well in a group of publications, but advertising adapted or keyed to each would pull infinitely better. This is one of the great losses of American advertising.

### *Advertising in Periodicals Compared with Advertising Through the Mails*

Don't let anyone tell you that advertising in periodicals is the only thing. Men have built big businesses who have never used newspapers or magazines.

Don't let anyone tell you that advertising through the mails is the only thing. It is not. Men have built big businesses from periodical advertising who have used the mails but little.



## *Periodical Advertising*

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The truth is in the middle. Periodical advertising and mail advertising are two separate and distinct forces. One can sell without the aid of the other. Both can be used in conjunction very advantageously.

We will look impartially at both sides of this question.

To our mind, the great fault of advertising in newspapers and magazines (periodical advertising, we will term it) is that you lose control of territory and of inquirers.

This is not so by mail. A mailing campaign can be directed into specific territory; it can bring inquiries from a very closely bounded zone or zones. A mailing campaign resembles a searchlight, throwing its business-bringing rays precisely where they are wanted. With many propositions, you can by mail canvass buildings, streets and sections of streets, suburbs and sections of suburbs, "bunching" inquiries just where you want them, and thus having them in line for mail work and the subsequent work of *salesmen*.

An inquirer from a periodical comes out of the air, as it were. Ordinarily, there is no means of ascertaining the financial caliber of the man.

## *Periodical Advertising*

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That may be quite an important thing to know.

By mail, people of a certain *rating*, living in a specified district, may be selected, so that inquiries come from men of precisely the right caliber. This is frequently a great advantage. Effort is not wasted.

The periodical claims to give cheaper publicity than the mails can give. A periodical with a hundred thousand circulation, for illustration, will sell you a page of its space for \$100. It would take 100,000 two-cent postage stamps to reach a similar number of people by a letter. That would be \$2,000, not counting the cost of the paper and envelopes and labor used in mailing the letters.

If *all* that hundred thousand circulation comprised a market for the advertiser's wares, that would be sound logic. It doesn't very often.

Lists, compiled carefully, and reached through the mails, put your proposition before exactly the right class of people.

Furthermore, we cannot buy circulation by numbers, but, in the last analysis, by *results*—either in inquiries or in sales.

We have personally seen a thousand letters, mailed to the right class of people, bring as

## *Periodical Advertising*

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many replies as the text of same letter inserted in a magazine of a hundred thousand circulation.

We have just as often seen that condition reversed.

We hold no brief for selling by mail or periodicals. We personally see in each *a separate selling force*, to be used singly or in conjunction as individual conditions advise or indicate.

The man restricted to territory, either by contracts or by capital, will, of course, have no need of magazines. He may use local papers advantageously. It isn't a simple matter to determine these things. It calls for specialized knowledge based on constant experiences. It is wise to seek specialized advice before reaching a final decision.



**Manufacturer, Wholesaler,  
Jobber and Dealer**



# Manufacturer, Whole- saler, Jobber and Dealer

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*THE conditions of conquest are always easy.  
We have but to toil awhile, endure awhile,  
believe always, and never turn back.—SIMMS.*



OUR heading opens a big subject—far too big to be more than touched on here. Some thoughts occur to us in regard to it, however, that may have a useful trend in stimulating other thought.

“Forcing” products on a dealer is not doing the thing right or working in harmony with success principles. A campaign worth while will seek the *co-operation* of the dealer.

Co-operation can be sought either as distributors or in a financial sense.

The dealer should be sold on the merchandise just as effectively as the consumer. He should not be sold on price, but by conviction. He should consider your goods good goods.

The dealer should be helped to send out of the front door the things you send in by the back door.

## *Manufacturer, Wholesaler,*

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Dealers do not value advertising material, and waste it, simply because they have not been taught its true value as a business-winning tool *to them*.

Teach the dealer advertising values.

### *Dealers vs. Salesmen*

Dealers, as a great rule, are distributors, not salesmen. It is useless to expend salesmanship on them and not on the consumers around them. If you confine salesmanship to dealers, they will get "stuck" with your goods. You may do a good first business, but a bad last business. Consider the dealer's shop as you would consider it if it were a branch distribution house of yours. You would have your local manager compile names and addresses of surrounding consumers and you would work to send them to the branch.

The dealer appears obstinate, but he is not. You must find why he appears so and *reason* with him. His seeming obstinacy will melt before the rays of self-interest if you can show them to him.

Put into the dealer's mouth the same sales arguments as you put into the consumer's



## *Jobber and Dealer*

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brain. When each meet, they will naturally and automatically make the same points. The buyer's beliefs will be thus strengthened to the point of conviction.

If capital is limited, pick a number of influential dealers *and create a demand for your goods around them.*

When the dealer feels this demand, he will automatically "stock up."

Sale and distribution problems relating to the dealer are many and varied. Difficult as many of them look, they dissolve, as a rule, under common-sense thinking when backed by the requisite knowledge and experience.



# Design



# Design

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IT is not my periods I polish,  
but my ideas.—JOUBERT.



SO far we have dealt with the important elements of plan and copy in selling by the written word. Design is of related importance. *The New Standard Dictionary* defines the term as:

“An arrangement of forms or colors, or both, intended to be executed in hard or pliable material. . . . It may be (1) *technical*, to serve some useful purpose; (2) *decorative*, to beautify a useful object; (3) *pictorial* or *artistic*, to give lasting expression to an ideal.

“The adaptation of forms to spaces, objects and materials; artistic invention.”

Broadly speaking, a designer *plans* the work another is to construct precisely as an architect plans a dwelling for a builder.

The writer impresses *the mind*. The designer impresses *the senses*—chiefly the senses of eye and touch and sound—seeing, feeling and hearing.

## *Design*

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Design is the physical environment of crystallized mental thought. Copy is the man; design is his dress. W. S. Jevons, in his little work on logic, tells of "Monsieur Jourdain, an amusing person in one of Moliere's plays, who expressed much surprise on learning that he had been talking prose for more than forty years without knowing it. Ninety-nine people out of a hundred," says Mr. Jevons, "might be equally surprised to hear that they had long been converting propositions, syllogizing, falling into paralogisms, framing hypotheses and making classifications with genera and species.

"If asked whether they were logicians, they would probably answer, No! They would be partly right, for I believe that a large number of educated persons have no clear idea of what logic is. Yet, in a certain way, every one must have been a logician since he began to speak."

Perhaps that little extract will assist in making it clear that, like Monsieur Jourdain, ninety-nine people out of a hundred are dealing in the elements of design without knowing it.

Here is the typewritten message—the written word. It is to be distributed to thousands, and perhaps hundreds of thousands, of people.

## Design

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A little reflection convinces us that economy will be served by *printing* it. We then (if handling the job ourselves) begin to ask ourselves a thousand and one questions: What type will I use? what paper? what size? what color of paper? what color of ink? what cover? Will I make it a folder or a booklet? etc., etc.

We have, in addition, to consider two things we want to accomplish: We want to do that work economically and we want to do it so that it makes a favorable *impression* on the *senses* of the prospective customer in whose hands we will place it.

It looks like the old clash of cheapness *vs.* quality. Recollecting the importance of a *favorable impression*, it looks as if we must forget price and insist on quality. Recollecting the importance of cash, it looks as if we must forget quality and insist on price. The printer, in either case, can be made to give us what we want.

Here is one function of the designer; he steps in and shows that reasonable *economy* is not incompatible with good *design*. By reason of his knowledge, he may produce for you a

## Design

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design that will give a most favorable impression at one-fifth of the cost you would have been under had *you* sought to obtain that identical impression.

Dirt has been defined as "matter in the wrong place"; wrong design is simply that, "materials in the wrong place." We must not lose sight of the fact that the object of design is to create *through the senses* a favorable mental impression.

It is not the province of design to create an impression of *cost*. Neither is it necessarily its object to create a merely artistic impression. Its object is to create a favorable mental impression—*an impression that helps to sell*.

We probably have all experienced the sensation of talking to another party before a silent third party who, in some way, we know, *has an influence on us both*. To our mind, the importance of design lies in its undoubted power to *subconsciously* add another message to the text.

This may be made clearer by the words of our chief of copy staff; he said:

"I have repeatedly contended that the right message, scrawled with a piece of



## Design

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charcoal on the back of an oyster shell, will produce results. That is putting copy to work under most difficult conditions and demonstrating its power to overcome them, precisely as the personality of a man will eventually overcome the handicap of ill-fitting, shabby or slovenly clothing.

“But why call upon copy to demonstrate its power under stress and handicap? In an experimental way that may be useful, but in business matters we must, like the straight line, take the shortest distance between two points, and arrive from attention to action by the route that causes us the minimum of friction and trouble, otherwise *profits* will be lost to our client.

“In this light, design is of supreme importance. It is perhaps unnecessary for me to say that I have witnessed on countless occasions the supreme importance of design. Let me cite a few examples:

“The firm was old, reliable and responsible; it did its business with what may be termed ‘Dutch thoroughness’ and conducted it with Quaker-like honesty.

“It was my privilege to prepare a series of

## Design

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mailing pieces for this firm—some twenty in all. This involved conveying the necessary message in twenty different installments or parts.

“Responsibility, age, reliability was, of course, one of my most forceful points; yet, I deemed, others had precedence of them. I opened the campaign from a different angle; yet, to my amazement, when the first five pieces of the series came to me from the designer’s hands, he had, in some subtle, baffling way, *impregnated* and *envi-roned* the presentation with just those elements—age, responsibility and reliability. He had literally encompassed my message with another—a silent voice of marvelous power.

“Some years prior to this, before I knew the firm, my first contact with it came through a letter I received from them, the letter head (as I subsequently learned) being from the hands of the same designer (Mr. J. Frank Eddy). I remember the letter talked of one thing and the *design* of the letter talked eloquently of *another*—age, responsibility, reliability. Accustomed, as

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I am to analyzing and expressing my feelings, it took me some time to realize *what was talking to me* outside of the letter itself. I finally succeeded in placing that, but when I in turn went after the *method* by which the result had been achieved I failed. Nothing was patent. The effect was too subtle for that. I failed because I lacked the necessary skill and technical knowledge to know how physical things had been handled. I failed because I was a writer, not a designer. Back of the effect were *years* of painstaking study, backed, undoubtedly, by a natural faculty. This and kindred things represented its fruits.

"I consider design of supreme importance in presentation by the written word. It is a very hard thing to adequately describe. It broods over copy like holiness broods over a stately cathedral; like thoughts of religion and God spring from the grandeur of the mountain or the loveliness of the valley."

We all feel the power of design because we all strive for it. That we do not succeed in

## Design

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getting it is the fault of our training and not of ourselves. As Jevons says:

“It may be asked: *If we cannot help being logicians, why do we need logic books at all?* The answer is that there are logicians and logicians. All people are logicians in some manner or degree; but unfortunately many people are bad ones, and suffer harm in consequence.”

So we are all designers in some manner or degree. The mistakes that flood the mails prove, however, that most people are bad designers. They strive to gain favor and achieve cost. They miss what they aim at—*favorable impression*. In business that is paramount. Its presence makes and its absence breaks.

The Dando Company, realizing the importance of design in copy, has secured a master of the craft. He takes the finished written word and environs and frames it with knowledge and art that gives to it *another* property and quality that enhances selling force to a remarkable degree.

By and through him, the physical materials that comprise the art of printing are brought into right relationships, the resultant being a

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physical product correct in technique—"matter in the *right* place."

Such work brings personality and atmosphere to a *line* of advertising, uniting it through artistic resemblance into an immediately recognizable "family group," bringing elements of permanency and dignity, without which the finest copy is heavily handicapped.



# Printing





# Printing

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MANY persons feel art, some understand it; but few both feel and understand it.

—HILLARD.



WE have now covered three sides of the selling structure, *i. e.*, plan, copy and design. We now come to the fourth and final side—printing. Printing *multiplies* and *crystallizes* plan, copy and design.

The finished product demonstrates whether we have got the thing we aimed to get, or something else.

Design is too subtle, too ethereal a thing to obtain through verbal *specification*; it demands reproduction and crystallization under the immediate observation of the designer.

The realization of an ideal is difficult enough at best; it becomes practically impossible where artist and artisan cannot work under conditions where the closest supervision and co-operation exist.

Realizing the importance of printer supervision to both copy-writer and designer, The

## Printing

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Dando Company has installed, in its own building, under the constant supervision of the Design Department, one of the most complete and efficient printing plants available in the city of Philadelphia—a plant capable of *physically* creating and delivering any style and quantity of printed material judged appropriate to the presentation in hand.\*

Design may call for the simple, chaste or severe, or for the ornate, florid or elegant—whatever the demands in color, size or individualized shape or form—the Dando plant can efficiently fill them.

Through every stage, the printing is watched by experts to the finished form, so that it may emerge from the presses *in finished form*—perfect from a printing standpoint.

The thing desired is obtained. The mental conception is realized in the final product. There

\* This element in direct advertising has been given liberal discussion by printers for a long time—job printers, big printers, little printers, good printers, artistic printers, cheap printers, “dear” printers and other brands of the craft. The Dando Company, seeking to reduce the abstract to the concrete and substitute proof for claim, will send (by express) a chest of printed specimens (weight, approximately 100 pounds) anywhere in the United States upon the reasonable request of any reliable business house.

## Printing

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are no disappointments. *We see* (if necessary through painstaking experimentation) a press *sample* of what we want before the presses *multiply* it.

We repeat, this is the only safe way to procure the largest measure of perfection—to approximate an ideal—final judgment of the first press proof rests neither with printer nor client, but with designer. If it is the thing he has mentally conceived and worked towards, it goes through; if it is not, the presses stop till it is.

*And* we see to it, as the work goes through, that *each* impression is equal in every respect to the *first* press impression. Every copy of the entire run is equal to the first few copies you see. *Uniformity* of product is a difficult thing to get in printing. It costs money *at the presses*. There each copy is checked and inspected. You could not possibly inspect every copy and every page of copy on a large run. Responsible men in the press room should do that for you. It is, invariably, done in the Dando plant, where good work is a habit.



## Conclusion



# Conclusion

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*THE best way to come to truth being to examine things as they really are, and not to conclude they are, as we fancy of ourselves or have been taught by others to imagine.—LOCKE.*

**I**N taking the reader through all the stages incident to plan, copy, design and printing, we trust it has become clear that the Dando organization offers *a complete service* to men who rely, wholly or in part, on *the written word* to sell their products or their services.

You may visit this organization, and, without moving from your chair, be in instant touch with all the men, all the facilities, all the ideas necessary to help you in your sales problem.

A connection with the Dando organization renders "shopping" both unnecessary and ill advised.

Advertising should be a coherent, logical thing under control and supervision, from the start on, of one master brain. Unity of aim and purpose always brings the best results.

Advertising is far too big and too complex a subject to be more than touched on in the

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pages of a business book such as this. The Dando literature of advertising is stupendous, but it appears neither in booklets nor books; it is created and perpetuated daily in advisory service to clients.

A book may crystallize today's ideas, but not those of tomorrow. Advertising methods are constantly being changed by nation-wide and world-wide conditions. Specialized problems in selling must be interpreted in the light of these changes. The only safe rule in advertising practice is that which rules in medical practice—an individual study of each separate business problem in the light of the most recent knowledge and experience.

A firm seeking a better business experience had best not come to us with worn-out policies and methods to which they require us to fit copy.

The proper course is to begin with *Analysis and Plan*—from thence to copy, from thence to design, and from thence to printing.

It is a highly advisable thing, even when it is practically certain that modern methods and ideas prevail, to allow a review of what is being done under Analysis and Plan, because, in our experience, "copy" is strengthened by the



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emphasis given to data by this independent and preliminary review.

In the entire history of the Analysis and Plan Department, during which the methods, ideas and selling policies of many great commercial houses have been reviewed, there has occurred but three instances where we could conscientiously report that conditions found were beyond our power to improve.

When we find such a desirable condition, we are exceedingly glad to say so; we would like to be able to say it much oftener than we do.

A firm about to enter business will logically benefit by arranging for our entire service. Firms already in business can, in all probability, reap an equal benefit. That, at least, has been our experience.

Business relationships do not necessarily involve Analysis and Plan, but experience confirms us in our desire to earnestly recommend it.

Our departments are independent, one of the other, at option of our client. He is not necessarily bound to carry out what we recommend *through us*. In other words, the first transaction is paid for and involves no subsequent obligation.

## Conclusion

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Many firms use our Analysis and Plan Department without copy. Others instruct us to prepare copy without preliminary analysis and plan; others use the services of our design and printing organizations without reference to plan or copy. *Each division is complete in itself, ready to give each client what he needs.*

Those who have hitherto ordered printing without design will be agreeably surprised at the effects we can give, at relatively low cost, with the two forces combined and working in unison, as in the Dando plant.

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Spasmodic advertising effort, while frequently resultful and gratifying, *so far as it goes*, contains, by its very nature, no element of *continuous* progress. A good business ought to be *progressive*. It has a journey to go. Its goal is success—a success equal at least to leaders in its line—perhaps a success that will eclipse them.

A business should not be subjected to a shunting process; it should roll forward smoothly on the steel rails of progress under the impulse of continuous advertising power. An alliance with an advertising house should be sought with this

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end in view. In searching for such a house, the cool-headed business executive will look past the enthusiastic but ignorant, the clever but designing, the wordmonger and claim-smith, and demand, for the responsible business task, the services of *responsible people*.

This rule, which is a sound rule, will eliminate much of the perplexity that will otherwise exist in choosing advertising co-operation.

Responsibility, in our eyes, has a double meaning. There is property and moral responsibility; property responsibility is good in law for what it says it will do—no more or no less. Moral responsibility carries a lively sense of duty to one's fellow man.

A "property-responsible" dentist may kill the nerve of a sound tooth to save himself time and trouble in filling; a morally responsible dentist would not do that, but would preserve the live tooth, if necessary, at the cost of the patient's nerves, and, perhaps, his patronage.

Advertising, as we have endeavored to show, is an elemental force or power as capable of wreaking harm as good. In the delicate and complex work of applying this force to a business organization, we feel, to the full, the truth

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of those words of the great Disraeli, "All power is a trust; we are *accountable* for its exercise."

The captain of a great steam vessel has lives and enormous property value in his charge. He has reached a position of responsibility and trust because of a careful, conservative temperament that worked to avoid accident. His freedom from accident procured him the reputation that made him captain of the vessel he commands. Had he been otherwise, a series of accidents would have caused him to be regarded as "unsafe" or "unlucky," and he would have captained no such ship.

A business such as ours is built on our clients. It succeeds as they succeed and fails as they fail. Self-interest, if nothing else, demands that a great organization move with the utmost care and caution in dealing with the sales problems of those it serves. *It becomes what it is by that process.*

The Dando Company has been established in business in the city of Philadelphia nearly half a century; it owns its own building and plant, and has a staff of half a hundred people; it invites, prior to business negotiations, a careful investigation of its moral and financial

## Conclusion

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CAPITAL \$ 2,000,000

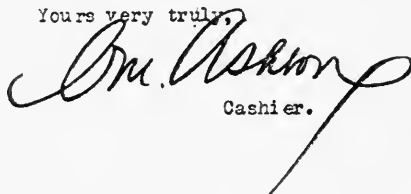
SURPLUS \$ 1,000,000

# THE GIRARD NATIONAL BANK PHILADELPHIA

FRANCIS B. REEVES  
Chairman of the Board  
JOSEPH WAYNE JR. President  
EVAN RANDOLPH Vice President  
CHARLES M. ASHTON Cashier  
R. W. PICKFORD Asst. Cashier  
ALFRED BARNETT Asst. Cashier

The Dando Company has been known to this Bank for a long time. They have been in business for nearly half a century and we consider them thoroughly reliable, able and willing to honorably carry out any contracts they undertake.

Yours very truly,



Cashier.

CMA/S.

## Conclusion

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responsibility, and will gladly assist to the extent of its ability in aiding any investigation it is desired to make in this direction through bank, trade and commercial references.

May we, as a parting word, be allowed to again emphasize the fact that creative business advertising is the *continuous* application of an elemental force; that the force remains constant, but the methods of using it are changed by the march of circumstances; that the right kind of advertising alliance is made on the permanent footing and basis that anticipates these changes and evolves new ideas and methods to meet them or further them as they arise.

Continuity *of* effort and versatility *in* effort comprise the two basic levers that lift a business to affluence and prosperity.

Keep the levers busy till you "arrive."

THE DANDO COMPANY

34 SOUTH THIRD STREET

PHILADELPHIA, PA.

















